

# **THE DAVID BERGLAS FILE №1**

**Professional Magic for Magicians**



# FOREWORD

by Peter Warlock

"Magicians are a dime a dozen" someone once remarked. No doubt he meant the enthusiastic "finger flingers", "puzzle makers" and their like, that can be found plentifully in every magic club in the world. Magicians, and I mean magicians just don't come a dime a dozen; they are rare creatures, as rare as gold dust in a London street. They are the favoured few, who, with an inborn something that cannot be bought, carry their audiences into a world of make-believe and fantasy; they are the ones that are ever remembered.

David Berglas is a magician!

Seen and admired in public and through the medium of television, in Britain and the major countries of Europe, his is a different aspect of magic—for not only does it bemuse the senses, but, in so doing can baffle magicians and laymen alike.

Let me quote an instance. David and I were returning from Holland after a Television Presentation, part of a series in which this Man of Mystery made himself a household name in that country. It's a short hop from Amsterdam's Schiphol Airport to London's Heathrow, and after ten minutes of flight, David asked me to name a card. I named the five of clubs. A little later he asked me to give him a number between one and fifty two. I gave him twenty-two. Five minutes to touchdown, and he asked me to take a case containing a deck of cards from a holdall that lay at his feet. He asked me to take the cards from the case and count to the number I had given him, namely twenty-two. This I did and with the instruction to turn over the card at that number, found, just as you dear reader had already anticipated the five of clubs! That is just one aspect of David's magic.

That is the kind of slant that he'll give to a trick and in this and the Files that follow covering so many different aspects of magic, you will find not only new effects but as well realise the inspiration that motivates them. As an example in the section dealing with cards look at 'Jokers Wild' and just imagine the effect this will have on a card trick loving spectator, whose appetite is perhaps a little jaded by seeing so many variations of the same trick.

With these Files David has adopted a new technique for learning by using extremely detailed drawings to aid and amplify the text. Take this, the first File and the effects that come from one of the most successful professional magicians of to-day and inwardly thank him for his generosity in revealing some of his secrets.

Peter Warlock has spent a life-time in magic and is a well-respected researcher, writer, performer and critic. He is editor of "New Pentagram" with a long string of magical credits including: Honorary Vice President of the Magic Circle, as well as the British Magical Society; he is Life President of the Scottish Association of Magical Societies, Blackpool Magicians Club and the Edinburgh Magic Circle; Magician Of The Year, 1974; and has received the Fellowship Award of the Academy of Magical Arts.

# A Kaleidoscope of Talent....

That's Television's Man of Mystery, David Berglas.

Famous TV Times Columnist, ALAN KENNAUGH, writes this offbeat profile of one of Britain's show business sensations.

Lunch at London's Savoy Hotel with David Berglas. Elegant waiters hover expectantly, placing portions of smoked salmon on exquisite plates, waiting for something to happen. After all, David Berglas is no ordinary diner. Reputation precedes him. For over 20 years he has bewildered and excited audiences in over 40 countries.

This dark, good looking man is consumed by his job to create mystery. Magic rules his life physically, emotionally, and intellectually.

Over the steak—medium rare, cooked in wine—I got to know something of the kaleidoscope of his talent that embraces, among other things, psychology, hypnotism, psychic phenomena, stage magic and illusions.

Earlier I had seen some of his performances and found him a rare entertainer, one whose magnetism fills every cubic inch of the house

## Sheer Disbelief

Even after two hours the evening is still fresh with the pleasure of his company. On stage, the bearded, commanding figure, does all manner of staggering things which ought to torture a mind searching for explanations. In fact David is gifted with a talent for expression that relaxes you completely through a journey into the lands of black and white magic. You dine off your fingernails as he trespasses into an area of the occult. You wonder at his predictions, applaud his manipulative skill, and gaze in sheer disbelief at his magic. But look closely at the face of the real magician and you'll also collect the most collusive winks and slanted asides as the wonders are revealed.

A quiet, ambitious realist, on and off stage, David admits there is an air of the supernatural about some of his feats, but he is frank enough to say it exists only in the mind of the onlooker. "I am against any supernatural claims that have no foundation". It's the same sort of case he makes out against fraudulent mediums who exploit the public. Frequently he also proves that many unexplained so called "miracles" can be emulated by him, using natural and scientific methods. Once he drove down Piccadilly, London blindfolded with world champion racing driver Graham Hill at his side. It was a test conducted by scientists who had claimed that such a feat was impossible under stringent conditions. They were confounded at the success of this "impossible" feat—shown on BBC Television's "HORIZON" programme.

### Many Imitators

In another challenge he was asked to find an object, hidden anywhere in London, whilst blindfolded. He was successful.

Maybe there's nothing supernatural about his performances. David has long since proved his wit, good taste, and knack for motivating miracles. But there has to be some sort of explanation.

At the Savoy, he bent spoons and forks—have you ever tried to drink soup with a spoon that melts, then breaks? And I swear it wasn't the asparagus. Yes, I know the uncommonly gifted Uri Geller does it, but never with such ease.

Now 49, David does it with the weight of experience and heightened authority of skill that has produced many imitators in his 25 years of performing.

The Berglas compendium of entertainment is one rich in humanity and individualism. Without question, he is the most adventurous of magicians, and it's a profession, trade, call it what you will, he stumbled on by accident.

He had always interested himself in psychotherapy, specialising in new methods of inducing hypnosis. On a boat journey to South Africa he was asked to treat a woman who had not walked for years and was medically incurable. David treated her and when the ship docked in Cape Town she was able to step from the boat unassisted. His new methods of treatment by hypnotism are still recognised today in many parts of the world as being the only correct methods for medical use.

As a relaxation from his professional work in clinics, lecturing, and advising consultants to hospitals, David had taken up magic as a hobby. In the fifties he sank all his savings in a magical show which was intended for twice nightly variety theatres.

"There was only one snag" David told me "It took 48 hours to prepare before each performance"!

### Personality of the Year

He was intrigued by all aspects of Magic. Attitude and aspiration devised MAN, MYTH, and MAGIC a full evening show. Ripples of disbelief spread around the world as David Berglas went on television with his mysteries. Holland, particularly, acclaimed him, and he was the first ever foreign artiste to be voted Holland's "Television Personality of the Year".

### Ghosts in the Savoy?

A melange of show business careers followed, all of them successful. He is Special Effects advisor on several films and London West End stage productions. He lectures around the world on such subjects as mind development; memory training; salesmanship and psychology. And all the time he was entertaining Royalty, and such celebrities as Sir Winston Churchill; Onassis; Paul Getty, and Lord Mountbatten.

As we talked, and the waiter poured coffee, the table mysteriously lifted, unaided, several inches from the deep pile carpet. Ghosts in the Savoy? No! "Just another little trick" said David. Then he added quickly. "Miracles take a little longer".

What comes next in the shifting kaleidoscope of David Berglas entertainment? There seems little left for him to do.

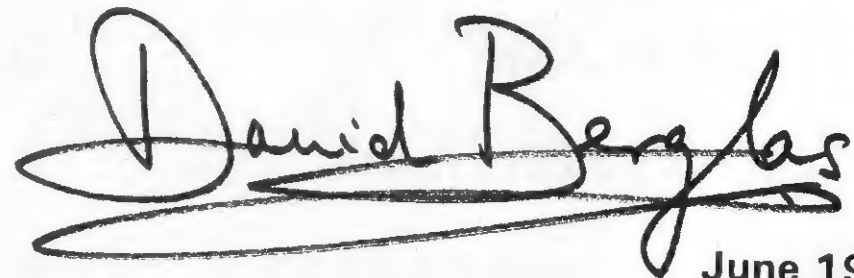
After all he is a trained pilot, a crack-shot with both pistol and rifle, (even when blindfolded!) is accomplished in judo, bobsleighbing, horse-riding, and plays several musical instruments really well.

As the table descended slowly, coffee cups and silver ware intact, David explained his enthusiasm for staging presentation promotions for industry. Already he has introduced new products, for several of the world's biggest companies.

Nobody it seems can stop the magical world of David Berglas. And besides, he doesn't want to get off.

# INTRODUCTION

You are the first person that I have allowed to look into my secret Files of Magical Knowledge, acquired over many years of professional entertaining. This book is called The David Berglas File No. 1, as it is the first of a series of Files, covering varied magical subjects, and will contain many of my original presentations, routines, tips and hints. These have been taken more or less from my personal filing system. Don't just glance through this File in the hope of finding a few new simple tricks. What you will find, are a selection of audience-tested magical effects, that I have used at one time or another during my professional career as a "Man of Mystery". The hardest part of compiling this File was to select some of the outstanding items which years of experience have taught me have the greatest audience impact. Some of the items may not seem sensational, if taken out of context but in conjunction with a well rehearsed routine, they could become the talking point of your performance. I have tried to reach a balance by describing five items under each section. In the section on cards I have given some unusual methods of locating a card or revealing a chosen card. Finally there are two card effects which I have used on many occasions and I know have great impact on any audience. Throughout my magical career I have always maintained that any trick is a good trick. There is no such thing as a bad effect only a bad presenter. Even the smallest and cheapest trick, which anyone could purchase from a toy-store, could be turned into a major miracle and performed under the most exacting conditions in the largest theatres, with the right showmanship and presentation. A magician should *be* a magician at all times, not just during the few moments of his performance. If you expect the audience to believe the miracles you perform, they must first of all believe in you as a man. A true magician would be a James Bond, The Saint, Superman, and the Six Million Dollar Man all rolled into one. You are either that type of superhuman magical performer—or just a demonstrator of tricks. Performing any magical effect, for instance one of the classics as the Linking Rings, it is not the intricate patterns you create with them nor the speed with which you perform the trick but the major miracle of linking two solid rings, one into another. The verbal build up for any magical effect is probably more important than the actual effect itself. There should be no doubt in the mind of the audience that you will actually achieve the miracle that you set out to do. In fact you will cause greater surprise by failing than by achieving it! Many of the effects in this File have been explained briefly just to trigger off ideas in your own mind. I sincerely hope that you will learn to routine these effects to blend with your own personality and think about them as part of an impressive routine rather than individual tricks. Always think of yourself as a *real* magician with *real* magical abilities. Once you have achieved this, the audience will believe in you, and your tricks will become *real* magic.

A large, stylized handwritten signature of David Berglas. The signature is written in black ink and features a prominent, sweeping underline that extends across the width of the name.

June 1976

# FLASH MAGIC

The applause and reaction one gets from producing any flash or fire effect is out of all proportion to the skill required. Obviously, the most sensational effect is to be able to produce flashes, fire or smoke from the bare hands.

There are many fakes and gimmicks on the magical market, which enables one to produce these flash effects, some apparently from the finger tips. They are in most cases impractical and in some cases highly dangerous. One of the few flash effects which I would consider safe, would be the battery-operated 'Flash Wand' which sets off a piece of flashpaper and shoots it right across the stage. The length of the wand ensures that fingers don't get burnt! Most hand flashers, using the same principle, ignite the flash practically within the hand and, if something goes wrong, severe burns could be the result. Most hand flashers can only be used once and one has the additional problem of getting hold of it during the performance and as soon as it has flashed, the problem of disposing of it again. No successful gimmick has ever been produced that will repeat flashes easily without awkward reloading during the performance. It is, therefore, useful to learn the flash effect as described on page 15. This enables the performer to produce a startling flash at any time during the performance without the additional difficulty of having to worry about another piece of equipment.

Besides flashpaper, flashes can be produced with flash wool, flash powder, electrically or battery-operated flash boxes, and flash wands and hand flashers, as mentioned above. But a safer type of flash from the hand can be achieved by operating a Flintwheel, which gives off a bright sparkle, has a completely cold 'flame' and is therefore perfectly safe. A few years ago, when I had devised a complete 'Flash Act' which incorporated every conceivable type of Flash effect, I had to devise a way for a flash to apparently appear inside a cut-glass wine decanter. After various attempts I eventually hit on the idea of setting up a photographic flash bulb, built

into the table using an angled mirror to direct the flash to the required place. Highly effective. These days, the four-sided flash cubes, appropriately called Magicubes, are set off by an impact-wire, causing a chemical reaction, and therefore needs no batteries or electricity to operate it.

The manufacturing of items like flashpaper are not only highly dangerous but also impractical. The price that one has to pay for just two of the chemicals needed, would keep the average magician supplied with flashpaper for a lifetime, for the same cost. It is, therefore, more economical and certainly much safer to buy flashpaper from a magical dealer, than to attempt to manufacture it oneself.

Flashpaper can be manufactured with various chemicals to ignite in a variety of colours, but to get a really bright sparkling effect, a small amount of iron filings wrapped into the paper will achieve this.

When any electrically or battery-operated apparatus is used to produce instantaneous fire (i.e. a 'Firebowl') it is best to have the lighter fuel ignited by a piece of flashpaper which, in turn, is ignited by a small 'fuse' of flash wool. It is less likely that the flash wool would damage the electrical element and also it ignites faster than flashpaper.

Another idea which I developed during the 'Flash Act' was to use black flashpaper instead of the usual white. This can be hung in full view of the audience without easily being seen and anything that is placed behind it will instantly appear, as soon as the black flashpaper is ignited, causing even greater surprise. Covering a blackboard with the black flashpaper one can reveal a message dramatically by letting the paper burn away quickly.

In this short article it is not possible to discuss the many possibilities of flash, fire and smoke magic which can enhance any magical performance.

These are some of the items I intend to cover in one of the future David Berglas Files.



# MATCH REPLAY

## A MATCHICIAN'S TRICK

\*  
Very few magicians realise that flashpaper, once ignited, can be blown out again. With this knowledge you can achieve an unusual magical effect.

After showing a lit match ①, blow it out ②. Touch it to a long smooth piece of flashpaper. It will still be hot enough to ignite the paper, which in turn relights the match ③.

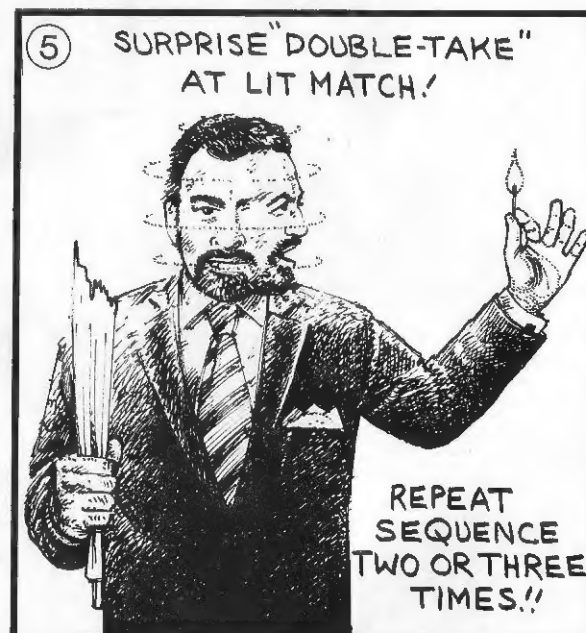
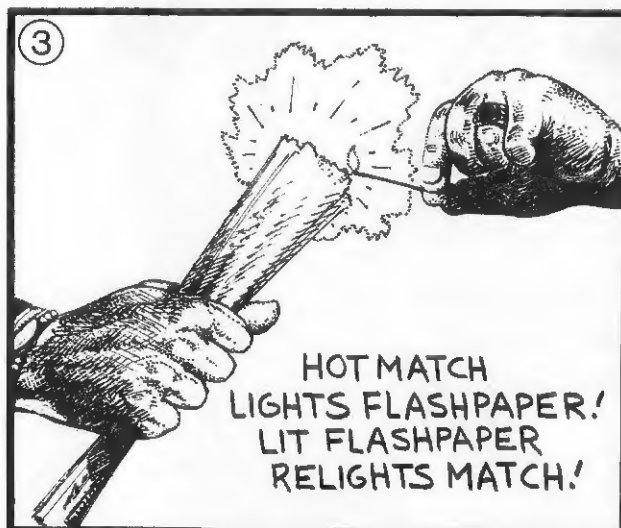
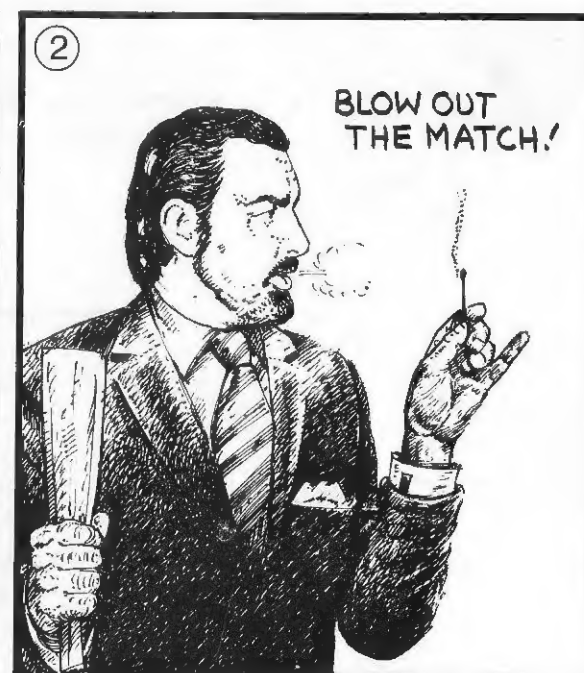
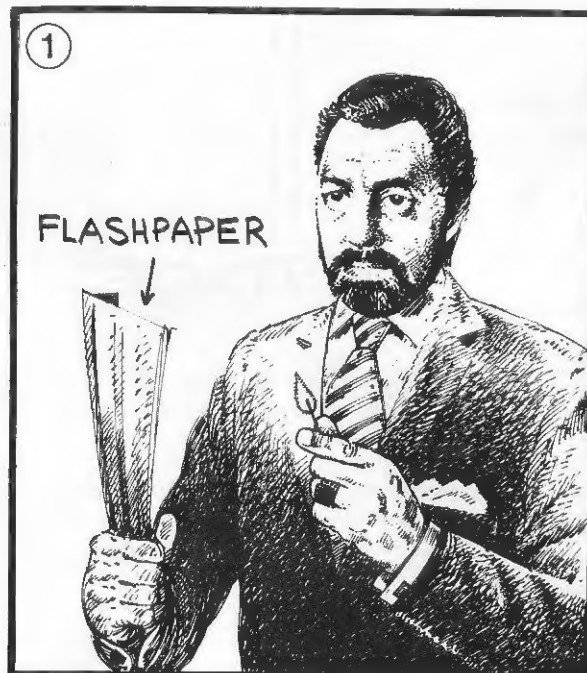
\* The audience will be unaware that the match has been relit, as the flare of the flashpaper will be brighter than the flame of the match. Quickly blow out the flashpaper, at the same time move the match away ④.

Act surprised to find that the match is alight again ⑤. Again, blow the match out, relight flashpaper from the "dead" match and repeat sequence once or even twice more!

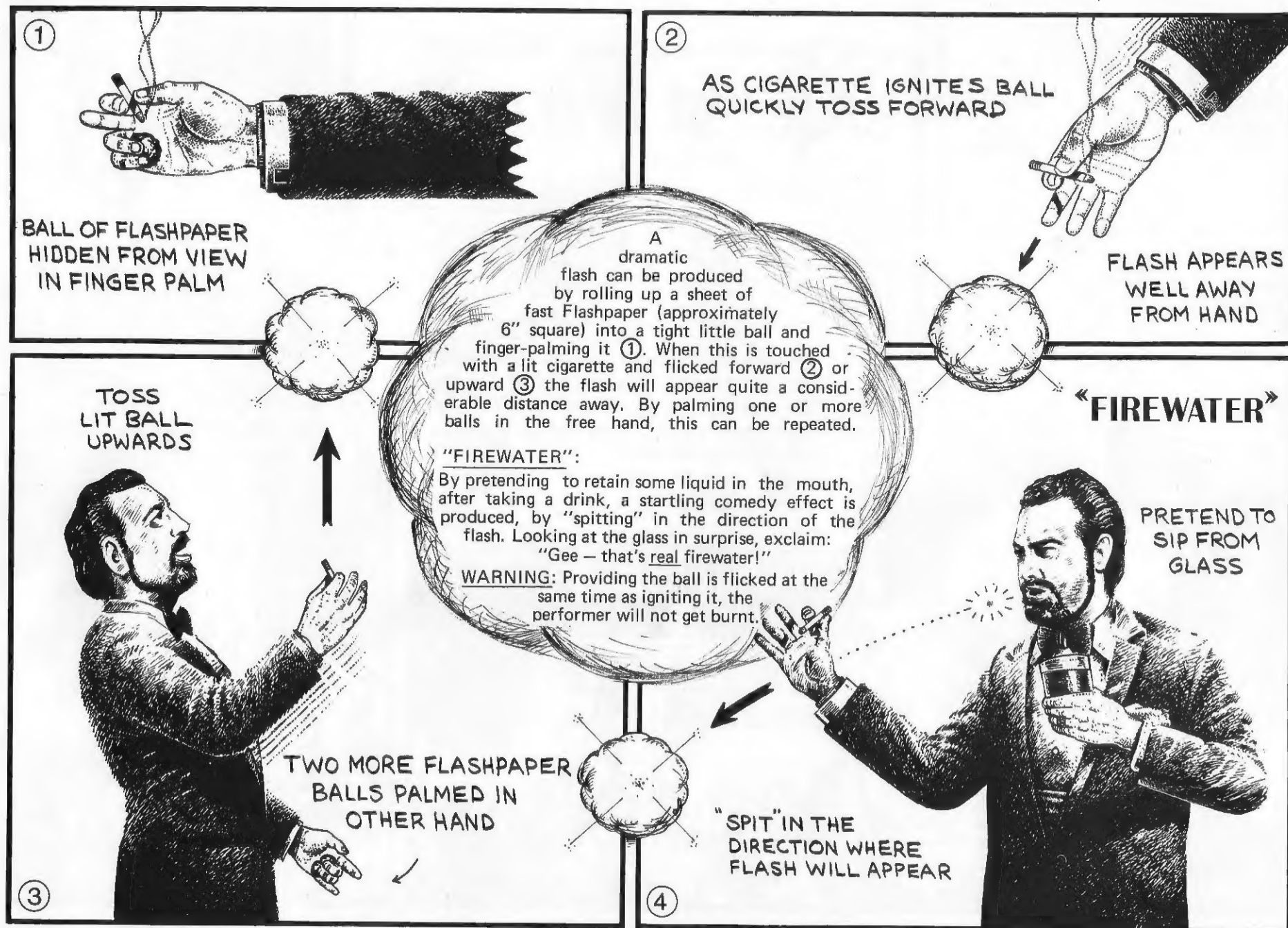
USE FLASHPAPER WITH CAUTION

\*

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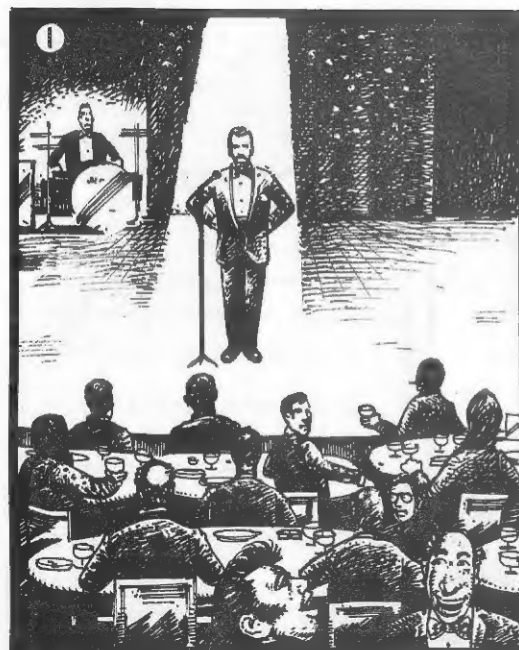


# F-L-A-S-H!





# FLICK - FLASH



*Television's International Man of Mystery*



**DAVID BERGLAS**

PRESENTS

A SURE-FIRE ATTENTION GETTER

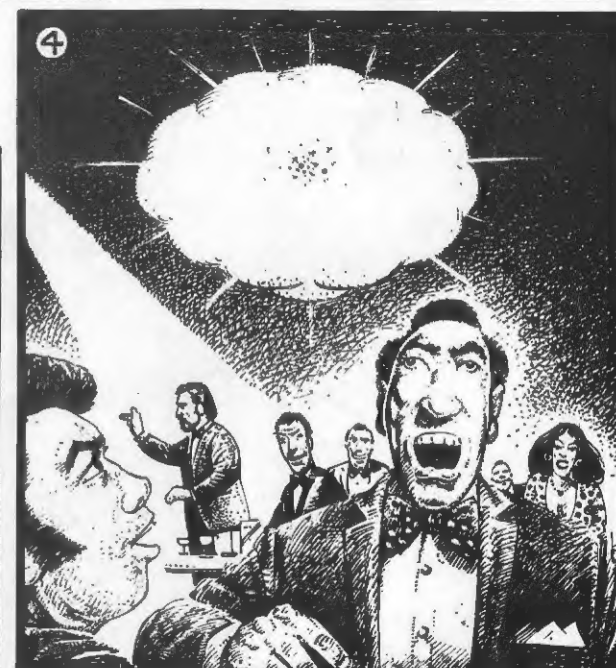
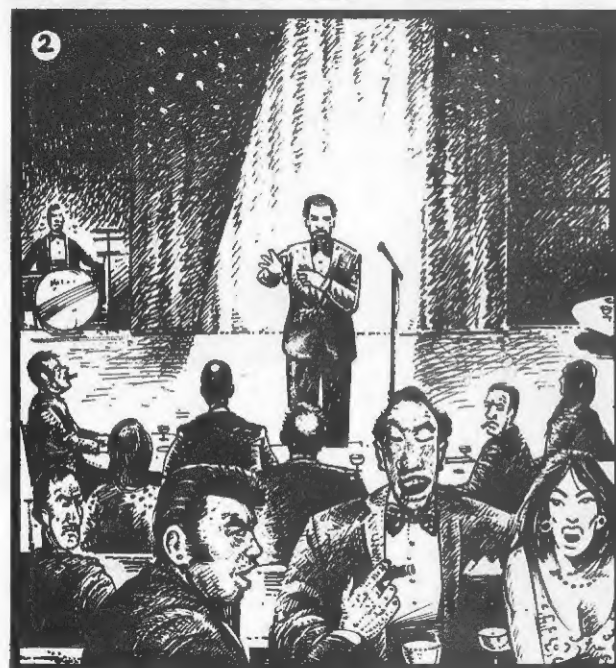
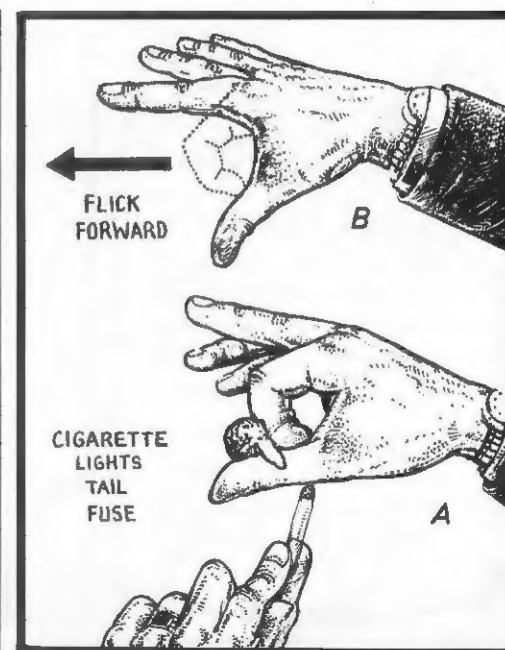
When performing in a night club, if disturbed by a noisy or unattentive table ①, here is a very effective "attention-getter", which has never failed me.

Roll up a piece of flashpaper (approx 9" x 7"), but leave a small tail of paper to act as a delayed-action fuse. This can then be lit ② and the ball flicked with the forefinger in the direction of the offending party ③, where it will erupt into a bright flash directly over their heads.

As soon as the ball has been flicked from the fingers, using a pump-action of the arm, to get extra distance, there is plenty of time to look in another direction and maintain an air of innocence! ④.

With practice it is possible to achieve remarkable distance and accuracy.

PLEASE EXERCISE GREAT CAUTION WITH ALL FLASH EFFECTS.

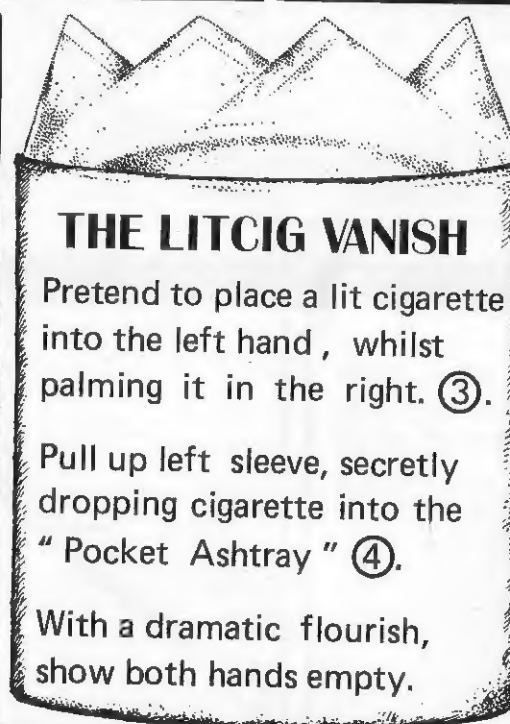
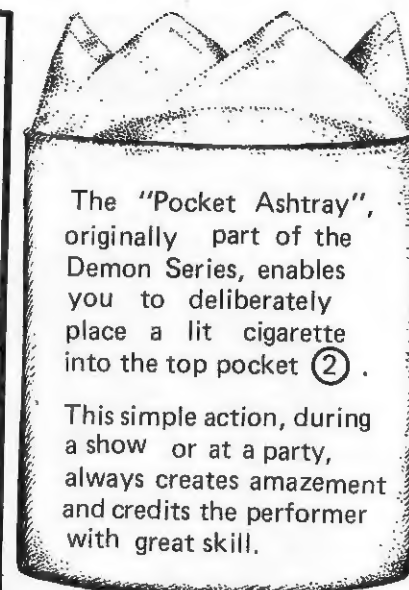
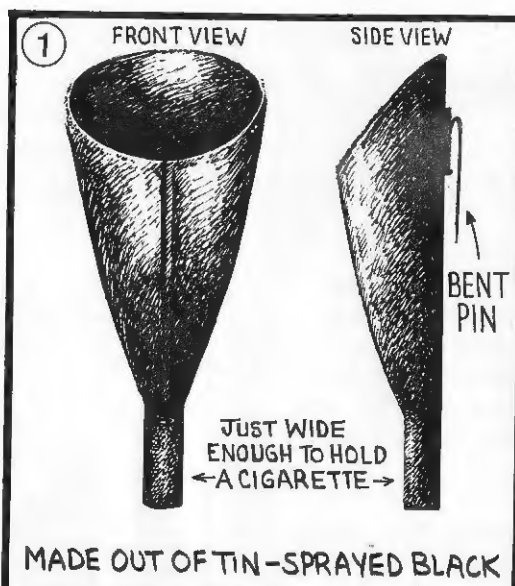
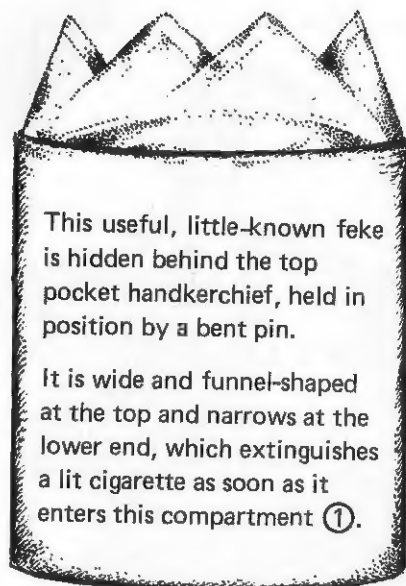


READY.....

AIM.....

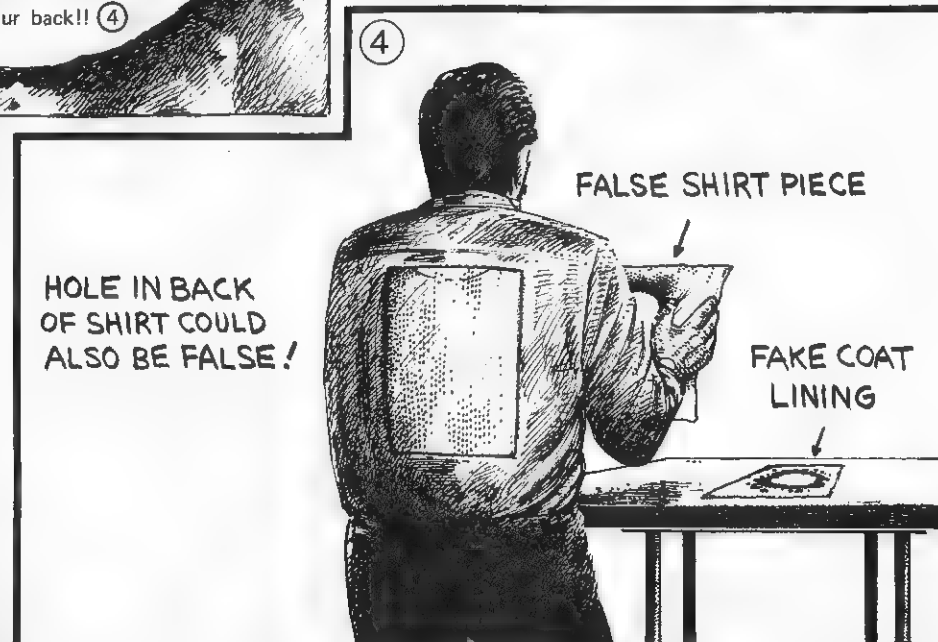
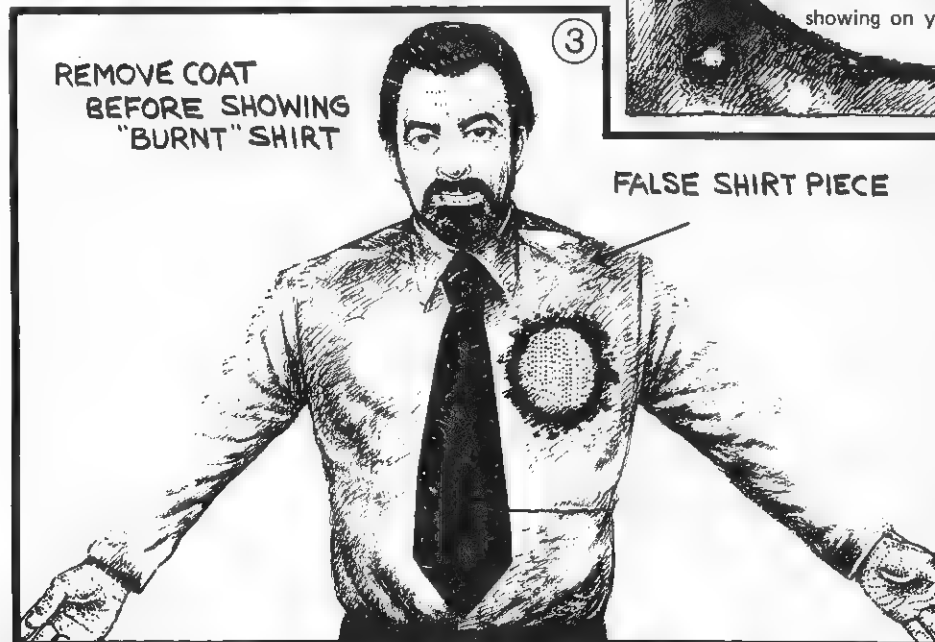
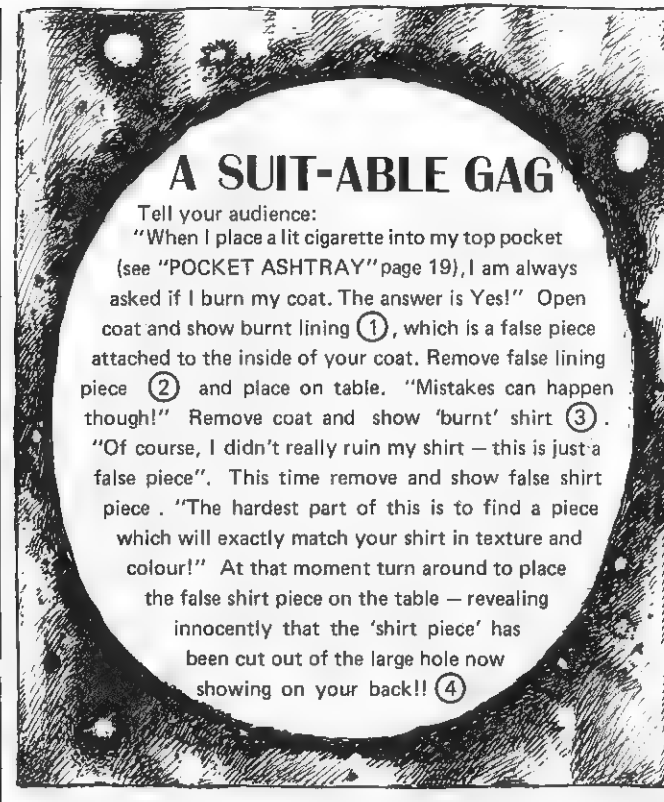
FIRE!

# POCKET ASHTRAY





# HOLE-IN-ONE



# KNOT MAGIC

"Give a Magician enough rope—and he'll cut and restore it for you!"

It is difficult to imagine an all magic show, without this classif being seen two or three times. This, in itself, would not be a bad thing if the Magician who wanted to perform rope effects were to learn a few entertaining flourishes, such as tying a one-handed Instant Knot, as explained on page 27.

In comparison, when a Magician picks up a pack of cards, he invariably flicks through the cards and generally shows his manipulative expertise in handling a pack in an interesting and professional way. The audience will immediately be impressed by his skill and assume that he is an expert. The very same principles apply to the handling of rope (or any other piece of equipment for that matter).

The rope effects chosen for this File have been taken at random from many other rope effects. They will form a foundation of more complicated rope magic which I intend to describe in a later File.

The double-knot ("Knot-Knot", page 24) is a very impressive instantaneous double-knot which I am revealing here for the first time. I thought of it, many years ago, whilst planning an escapology stunt, involving being tied, placed inside a sealed box and thrown into a river! It was, of course, imperative that I should be able to escape as quickly as possible. During the many rope-ties and knots that I experimented with, I found this method of tying a rope instantly, into a double-knot, so that I could insert my hands into the loops and get members of the audience to pull both ends of the rope tight. If you look at the large illustration on page 24, you will note that the double-loop indeed looks like a pair of rope handcuffs. At first glance, the double-knot may seem involved, but if the illustrations are followed carefully, it will be very quickly learnt.

I sometimes present a sort of 'Troublewit' with a piece of rope. For instance, the double-knot, as just described, will quickly turn from a pair of handcuffs, to a telephone receiver, and even a pair of glasses! Using a rope in this way, will make some of the more complicated rope effects a little more entertaining.

The "Neck Tie" penetration (page 25), is quite a well-known trick, but I believe that this is the first time it has been described in detail. Usually the methods are complicated by having the loops behind the performer's head, held together by cement, magnets or other methods. My version can be done quickly with an unprepared piece of rope at any time.

I cannot stress too strongly how useful it is to learn the Instant Knot (Knot-Now, page 27). I have carefully described a method, whereby the rope, when flicked up, will fall over the back of the hand, form a loop, which turns into a knot as the hand is tilted forward. This will result in a knot (see illustrations). This method is easier to learn, but not as dramatic as another

method, where the rope is hit quickly with the forefinger at approximately the height the Instant Knot should appear. Hitting the rope makes the end flick up and double itself through the loop to form an Instant Knot. It is certainly more dramatic and happens so fast that the eye cannot follow the movements. Obviously this Instant Knot is not the type of thing one can learn within the first few attempts, but once having mastered it, it becomes extremely easy. This ability then becomes useful in tying more complicated knots such as those shown in Assorted Knots (page 29). The "Triple Knot" ① is interesting as the lower knot is the first one to be formed, followed by the second and third over it. Surprisingly this is much easier than forming the knots the other way.

When tying the "Up-Knot Down-Knot" ② the first knot (A) forms at the extreme end of the rope. A slight shake will make this knot dissolve and 'fall off'. When tying the Instant Knot (B) the knot (A) slips off. It will appear that the first knot has travelled upwards! Hence the name "Up-Knot Down-Knot".

When flicking the rope, the "No Knot" ③ will quite often form itself and can, of course, be made to disappear, by pulling the end of the rope. At all times the Magician should be aware that any of these knots can be formed 'by mistake' and should always make the audience feel that whatever happens, it was consciously designed to happen.

Continually flicking the rope will result in four or five knots getting entangled and creating the "Monkey Puzzle Knot". A surprising finale to the "Monkey Puzzle Knot" is to make a single Instant Knot appear above it. The amazing part is that the "Monkey Puzzle" can fit through the small loop needed to create this Instant Knot! ④

Using a double length of rope and flicking an Instant Knot, a simple hangman's noose will be created ⑤.

The noose with one knot ⑥ or two knots ⑦, are self-explanatory. A word of warning: please do not feed the monkey whilst studying these knots!

Far more impressive than using a rope for the Instant Knot, is to use a normal neck-tie. The method is identical, yet the result created is dramatically so much better. When buying a tie, the amazement caused to the salesman, watching a tie being simply flicked and getting a perfect tie-knot, has to be seen to be believed! I regularly perform a Pickpocketing act during which I invariably remove a man's tie without his knowledge. The applause for this feat is doubled as I flick the tie single-handed into a tie-knot, before handing it back to its surprised owner.

Follow the rope tips on pages 26, 28 and 30 — they are important, useful and will help you to enjoy your Rope Magic.



# KNOT-KNOT

## AN INSTANT DOUBLE-KNOT!



START

Double over ■ length of rope ① and hold it as in ②. Twist the left hand towards yourself through the loop and get hold of the end nearest to you ③. Pull this end through the loop ④. This simple action will result in ■ double loop.

Care has to be taken that the first loop has ■ chance to go through the second loop ⑤, before forming the knots ⑥ & ⑦.

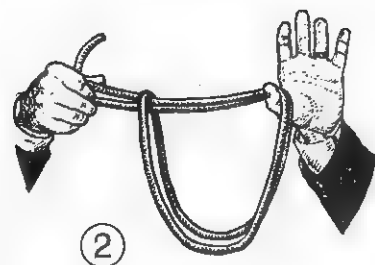
Some comedy can be added, when the loops get small enough, to put them on like glasses, keeping them in position by placing the two loose ends behind the ears ⑧.

For a nice visual finish, tie the two ends into a loop single-handed before displaying the two knots, as in ⑨.

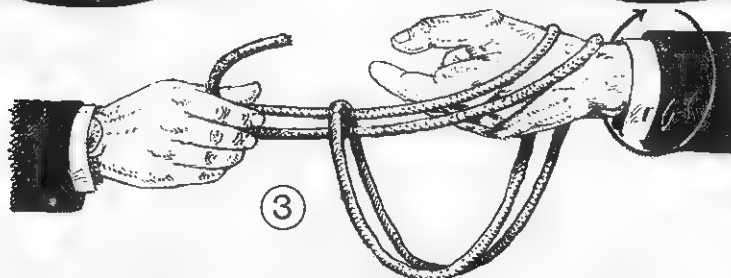
The tying of the Double Knot has been described in detail for clarity, in fact it happens in an instant.



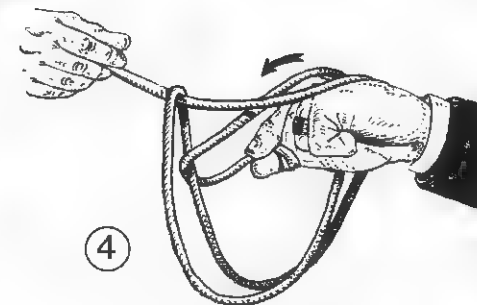
FINISH



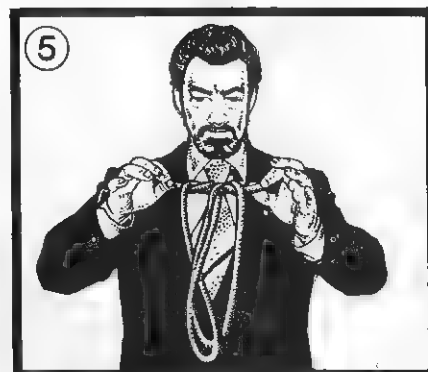
②



③



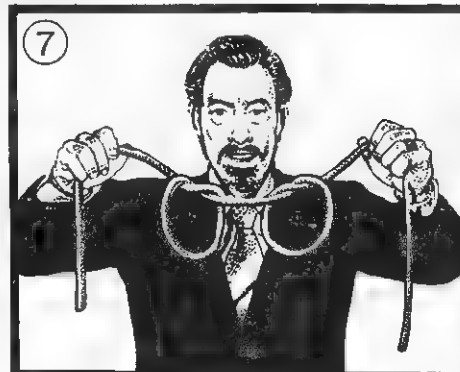
④



⑤



⑥



⑦



⑧

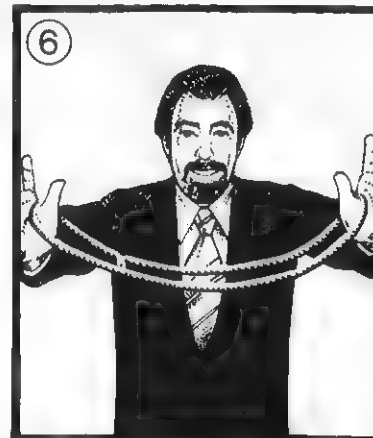
# NECK TIE



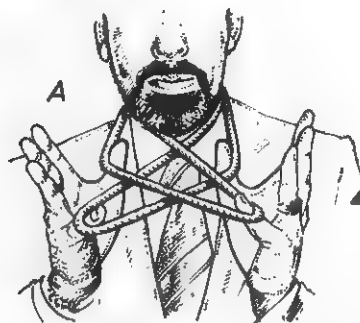
START

## A PENETRATION

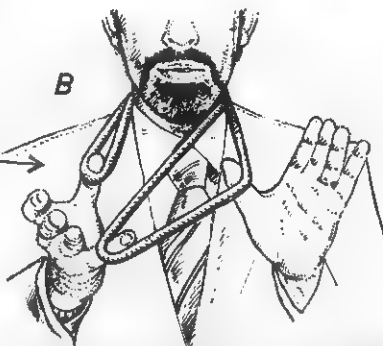
Tie a six foot length of rope into a loop and place it behind your neck ①. Bring your hands together in front and place your fingers into the loops (see A). Using a scissor-action, two or three times, as in ②, ③ & ④, pull the loop tight, as if strangling yourself. Suddenly pull the loop hard, apparently penetrating the neck! ⑤. The finish shows both thumbs being in the original starting position ⑥. Follow A, B & C to show how the penetration is achieved. Care should be taken that the knot does not get caught on the thumb (in C), which can be avoided by placing the knot on the lower rope in ① before starting.



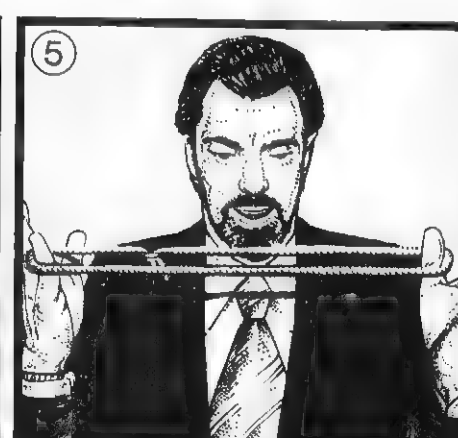
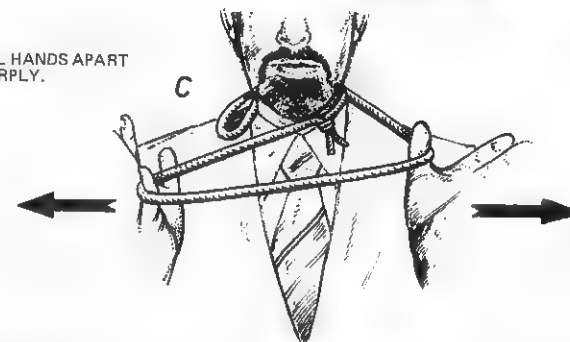
FINISH



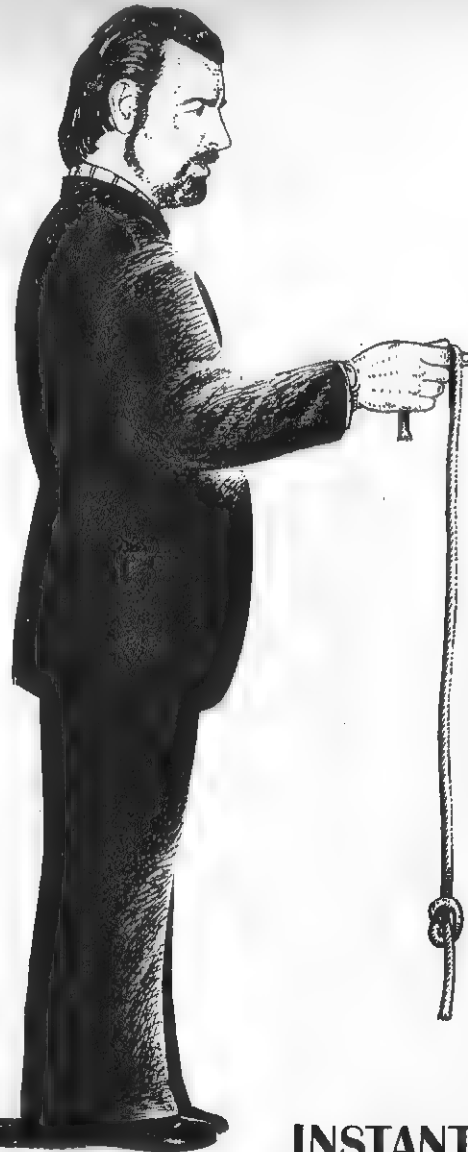
LITTLE FINGER (of left hand) AND THUMB (of right hand), RELEASE ROPE.



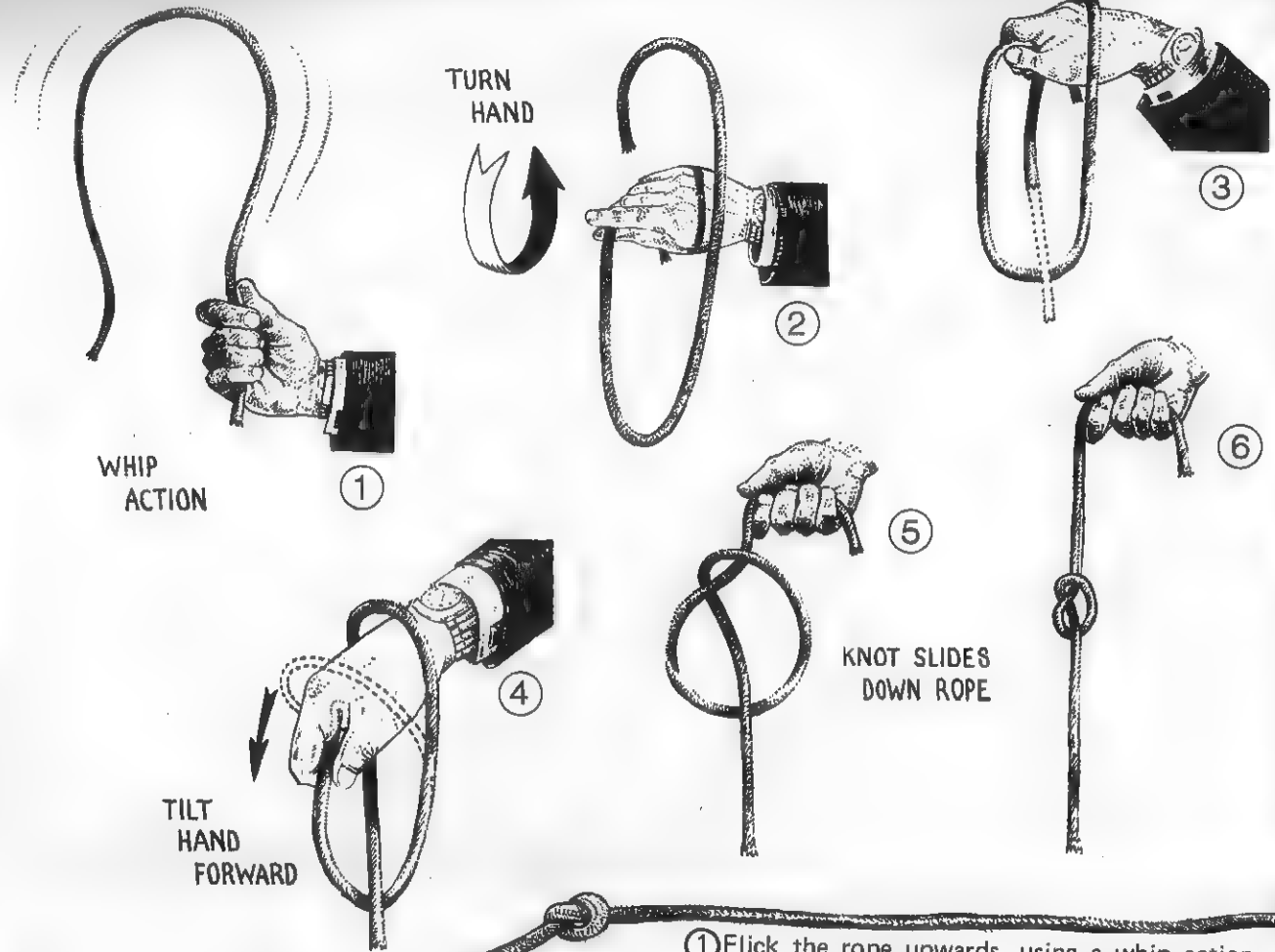
PULL HANDS APART SHARPLY.







## INSTANT KNOT



- ① Flick the rope upwards, using a whip action.
- ② Quickly turn the hand inwards, catching the rope on the back of the hand to form a loop.
- ③ The end of the rope will fall through the loop just created.
- ④ Immediately tilt the hand forward, letting the loop slide off the hand, this will form a knot.
- ⑤ The large knot will slide down the rope.
- ⑥ Travelling down the rope, the knot will tighten.

The whole action from beginning to end should be done smoothly and without effort, to make it look as if the knot had appeared instantly, as if by magic, simply by shaking the rope.

# ASSORTED KNOTS

## MONKEY KNOTS

- ① TRIPLE KNOT
  - ② UP-KNOT DOWN-KNOT
  - ③ NO KNOT
  - ④ KNOT OVER MONKEY PUZZLE
  - ⑤ INSTANT NOOSE
  - ⑥ NOOSE WITH ONE KNOT
  - ⑦ NOOSE WITH KNOT-KNOT
- SEE PAGE 23 FOR DETAILS

DOUBLE  
ROPE

INSTANT  
KNOT

PULL TO  
VANISH  
KNOT

SINGLE KNOT  
APPEARS OVER  
MONKEY PUZZLE

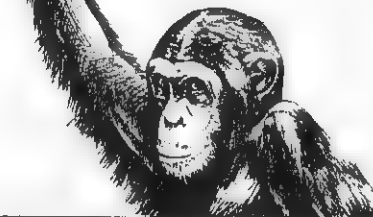
KNOTS FORMED  
IN THIS ORDER

ALL KNOTS  
ARE  
INSTANT KNOTS  
See Page 27

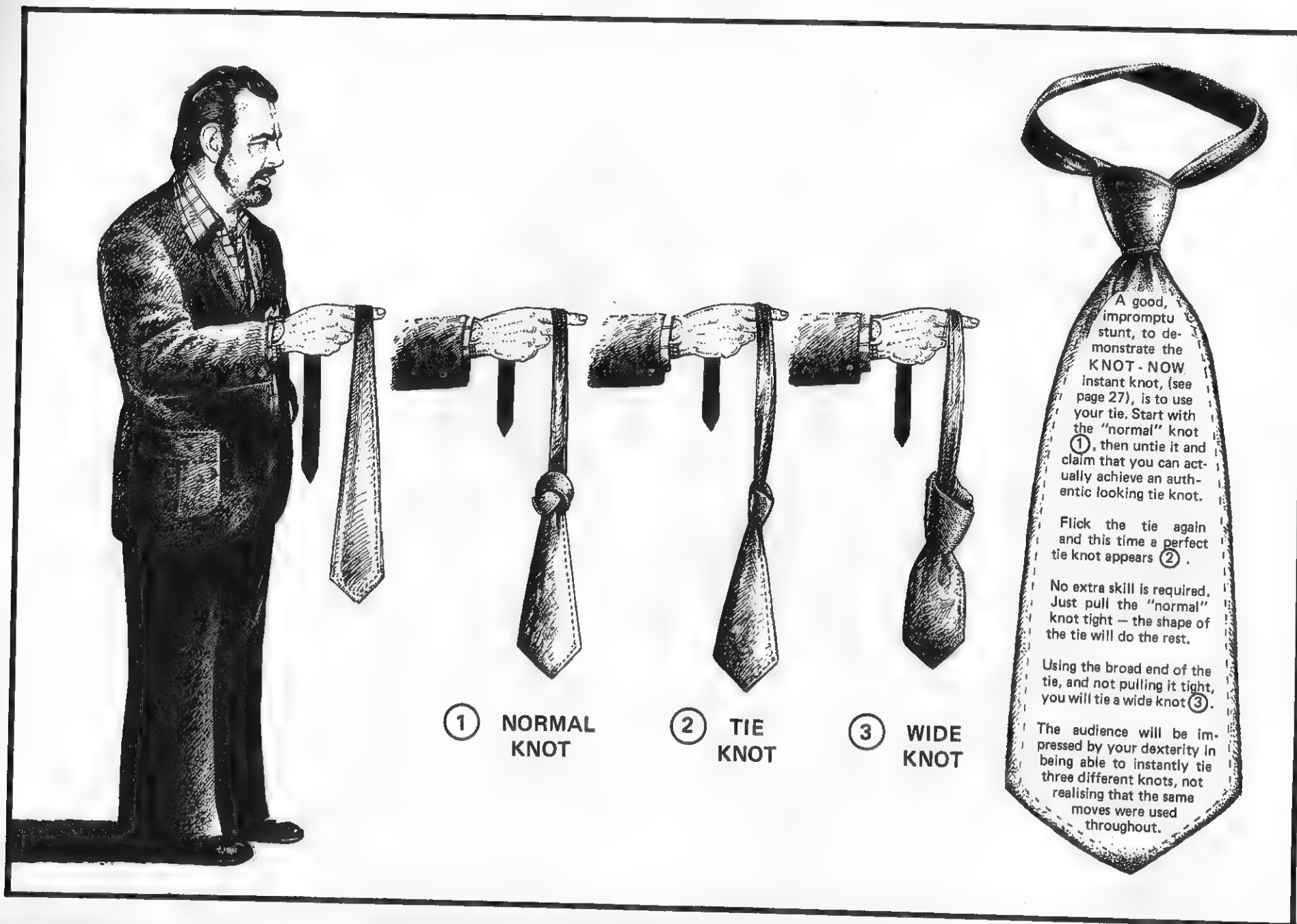
KNOT "A"  
SLIPS OFF  
AS KNOT "B"  
APPEARS

KNOTS FORMED  
IN THIS ORDER

**NOTICE: ALL KNOTS TO BE TIED WITH ONE HAND ONLY!**



# TIE - TIE





The difference between a professional comedian telling a joke and the same joke being told by an amateur can be worlds apart.

The same thing applies to card tricks. A long and involved routine, often causes the attention of the audience to wander. The same trick, performed in a slick manner, with an entertaining theme running through it, will hold their attention from beginning to end and would be unrecognisable as being the same effect.

Cards are probably the most commonly used item of a magician's repertoire. This has never been seriously analysed. I believe the reason for so many card effects is simply that a pack of cards is a convenient package, to carry 54 (including the two Jokers) 'items', all the same shape and size which neatly fit into a little box! Imagine having to carry 54 items, all different shapes and sizes around with you, to have somebody choose one! An impossible thought!

The various combinations of card tricks runs into many thousands and it is important for each Magician to find just two or three really strong items and become an expert at performing these, rather than trying to cover the whole field. Try to restrict your performance to a short card routine as this will have more impact. If you are entertaining for an hour or so, don't do more than two, or possibly three, card tricks. Make a long pause between tricks so that they can register well. By doing one after the other you will only detract from the previous one.

Whenever possible, use normal packs of cards. Never use personalized, advertising, or magical-looking cards, as these will immediately be suspect trick cards. With a trick pack of cards, you are restricted from anything between one and, say, a dozen, tricks that you can perform with that particular trick pack. With a normal pack of cards, you are absolutely unlimited and, of course, you don't stand the risk of being 'found out'. Someone in the audience may have seen a pack like yours before and, if not, may be clever enough to discover the secret of it.

As with all things in magic, Presentation is all important. The very way you handle a pack of cards before you start a trick, will impress an audience — by springing the cards from hand to hand, fanning the cards and other manipulative flourishes. Before revealing the face of a selected card 'snap' the card between the fingers, creating a clicking sound. This draws attention to the card and makes for a more dramatic climax. In order to handle cards well, you can help yourself by 'working the pack in' which means riffle-shuffling them and bending them back and forth to make them more pliable. Apply some fanning powder, which will make the cards smooth and easy to handle, then once again, 'work the pack in', to get rid of the surplus powder.

Cards should always be kept clean and, if it is necessary to have someone in the audience shuffle them, try to get them to do it in such a way that the cards will not be bent or ruined. If, through sticky and dirty hands, the cards have been mishandled, it is best to throw them away. Cards are relatively cheap and tricks where a card is destroyed, are well worthwhile. Replace the pack, rather than destroy the trick. In the card trick "Jokers Wild" (described on pages 41 - 43), the card has to be stuck to the back of a card case and will tear as it is removed. For that particular trick only one card would be destroyed each time, so the trick could be performed 52

times before running out of cards. Cheap indeed! If a pack of cards is compared with, say, a film for a camera, the price is negligible.

Every pack has one or more 'natural' break. This means that when a spectator is asked to cut the cards, they will invariably cut to one of the three or four cards which are slightly bridged or crimped in every pack. By cutting the cards before the performance, one can find out where these 'natural' breaks occur, giving a great advantage in performing so-called card miracles.

To practice, cut a pack of cards, look at the card, replace and square the pack and cut again at approximately the same depth. You will find that most times you will cut to the same card again! Practice this with both hands simultaneously.

Another useful exercise is to push as many cards as you can, using your finger nail, off the bottom of the pack, count these, put them back and try again. You will find that if you have used the same amount of pressure, approximately the same number of cards will have been pushed off. After a little practice you will be able to control this number so that you may only be one or two cards out each time. A very useful tip when trying to get a certain card to be at a chosen number.

There are many excellent tricks involving a 'Set Up', which means that the cards are arranged in a known order. Most of the 'Set Ups' used by Magicians are arranged in repeating suits—often memorized by the word ChaSeD to represent Clubs, Hearts, Spades and Diamonds. Any card player would very quickly notice the regularity of the suits and so my advice has always been to shuffle a pack thoroughly and then to learn that order and remember it, which will give you your own individual 'Set Up' for the rest of your life. This can never be detected, as the cards will look genuinely shuffled—as indeed they have been!

An easy way to learn this kind of 'Set Up' is to divide the pack into 6 groups of 9, which equals 54 (52 cards plus 2 Jokers). So if you learn the first 9 cards, then the second set of 9, and so on through the pack you will make life easier for yourself. Don't forget, to link the first group with the next group and so on.

Part of my life is spent lecturing on Memory Training and I have never yet met anyone who had difficulty in learning the memory aids needed for this kind of feat.

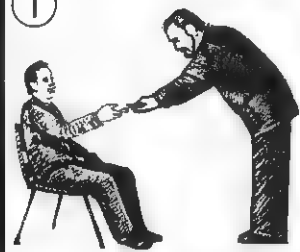
As mentioned before, it is very important to have an entertaining way of finding a chosen card and in the items 'Spot On' (page 35) and 'Palm Spring' (page 37) the Magician seems to have made a mistake before finding the correct card. 'Palm Spring' also incorporates a spectacular flourish to finish the effect. It is also a dramatic and useful way of finding the four aces. Place the four aces alternately with any other four cards on top of the pack and repeat the method explained in 'Palm Spring' four times.

Another unexpected way to find a chosen card is to use 'Caught Card' on (page 39). This particular flourish looks extremely skilful but can be mastered after two or three attempts.

Finally, the two card effects 'Jokers Wild' (Pages 41 - 43) and 'Sitting Pretty' (pages 45 - 47) are both audience-tested and either one can be used successfully as a finale. Both will keep the audience talking for a long time. Practice and have fun!

# SPOT ON

①



Force the THREE of Spades ①, have it returned ② and control it to the bottom. The TWO of Spades is somewhere in the centre of the pack, just above a card with a crimped corner for easy location ③. "Look" for the chosen card and announce that you have found it ④. Cut just above the crimped card, and openly revolve this part of the pack and triumphantly show the TWO of Spades ⑤.

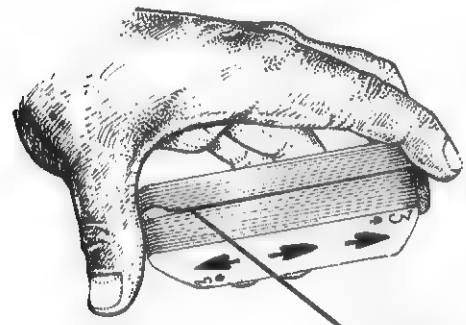
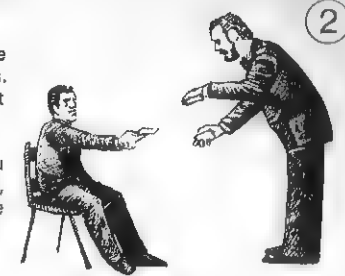
When told that this is the wrong card, start shaking the pack, making sure that the thumb covers the centre of the card ⑥.



During the shaking, the pack is secretly reversed with the thumb now covering the centre pip of the THREE of Spades. The shaking has the effect of blurring the card, so that it is not possible to detect the change ⑦.

When told that the chosen card was a THREE, say that you will just have to add a spot. Suddenly remove the thumb, revealing that the TWO has changed dramatically to the THREE ⑧.

②



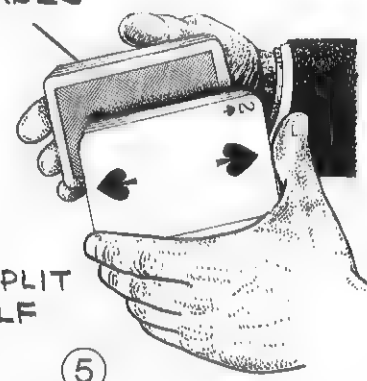
③

TWO OF SPADES  
JUST ABOVE  
CRIMPED CARD

④



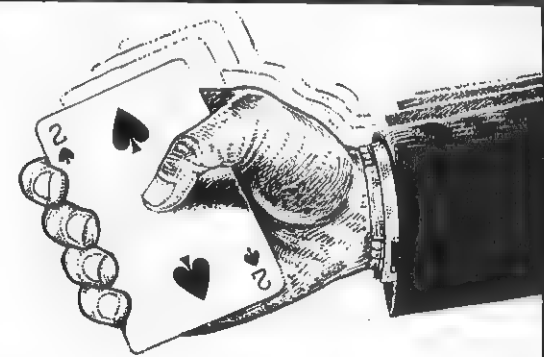
THREE OF SPADES



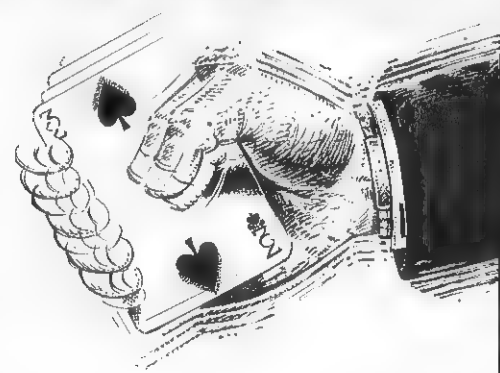
⑤

PACK SPLIT  
IN HALF

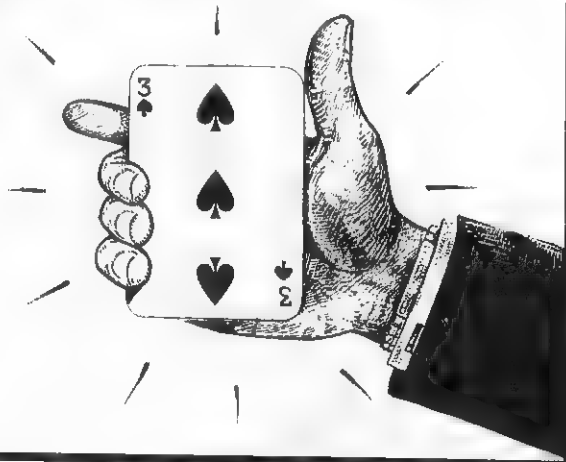
⑥



⑦



⑧



# PALM SPRING

①

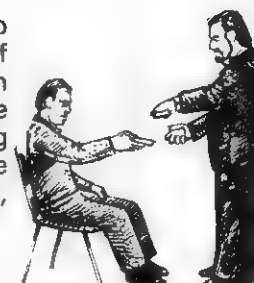


A card is chosen ①, returned to the pack ② and controlled to the top. Any other card is then shown to the spectator, placed face up on top of the pack and he is asked if that is his card. On being told that it is not, double-lift this card, back to back, with the chosen card. Riffle the pack with the thumb ③ and insert the two cards, so that they protrude about half way out, 2/3 of the way down the pack.

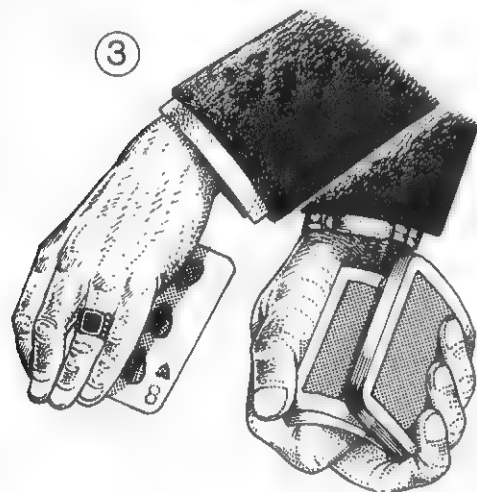


Care must, of course, be taken that the two cards are perfectly aligned and the two parts of the pack squared up ④. Spring the cards from hand to hand, in the usual manner ⑤. The two cards will automatically reverse ⑥, losing the wrong card face down in the pack, whilst the chosen card will suddenly be seen to be face up, sticking out of the pack ⑦.

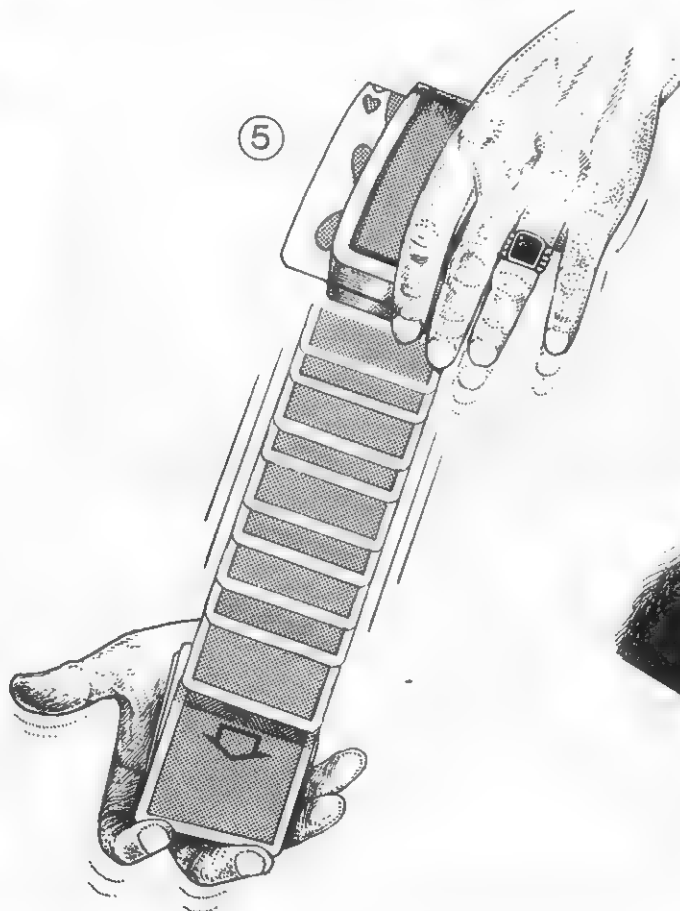
②



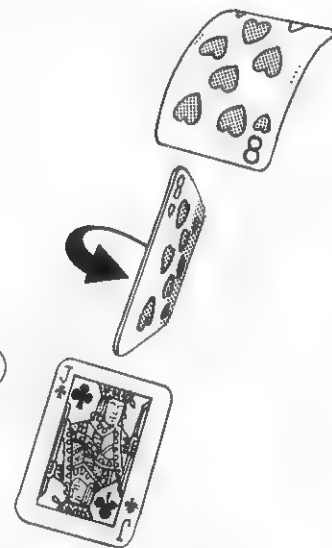
③



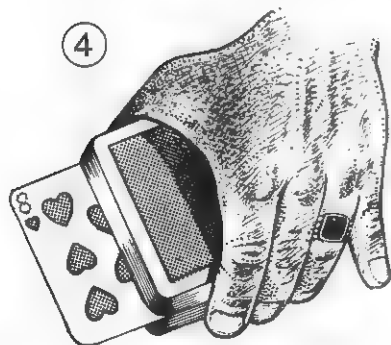
⑤



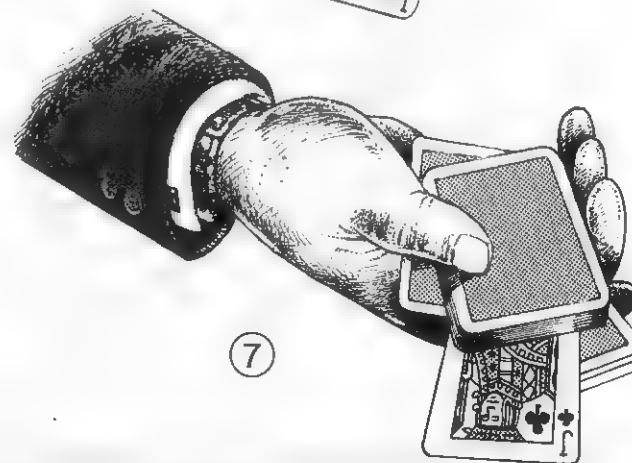
⑥



④




⑦

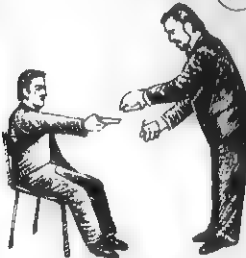




# CAUGHT CARD

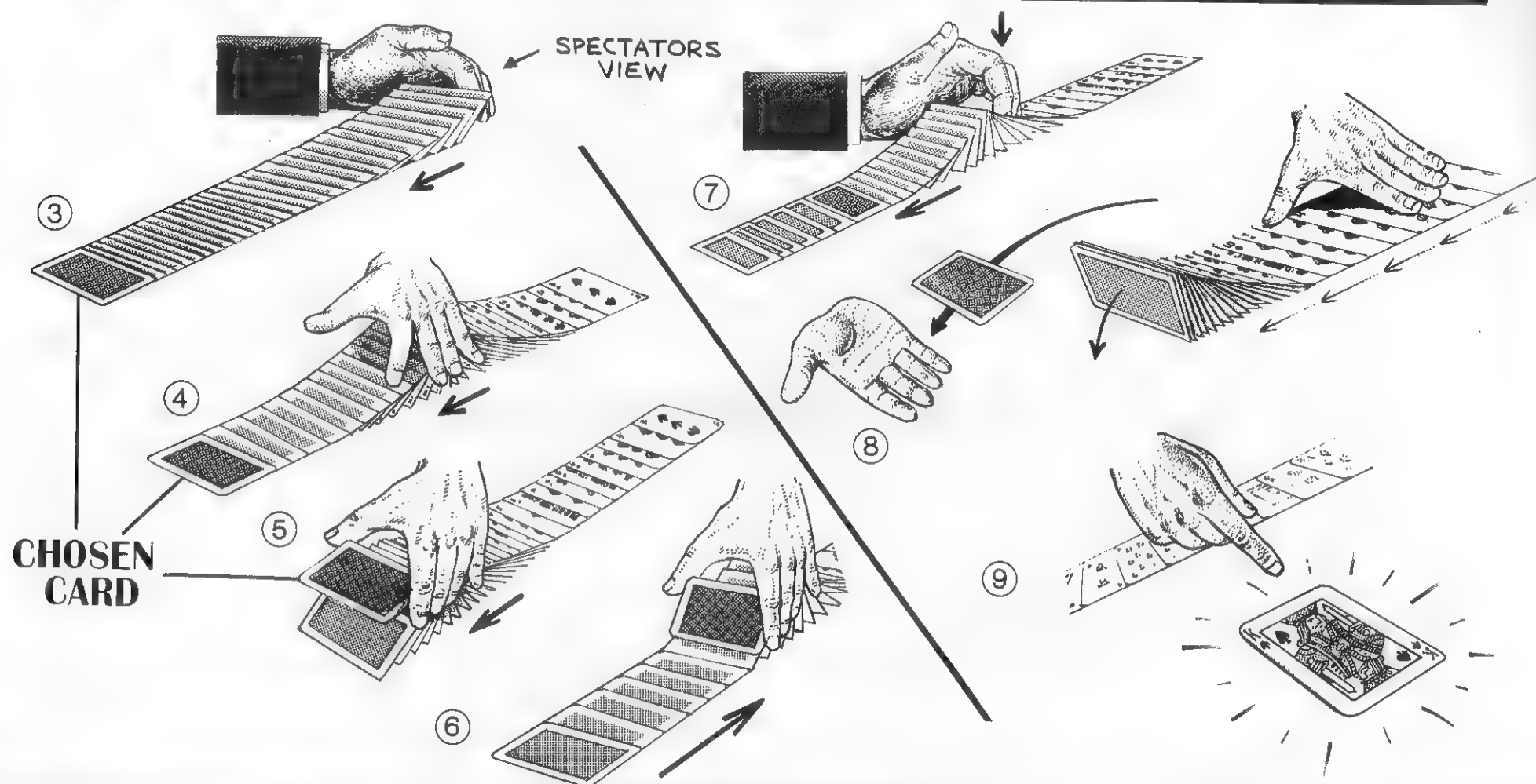


①



②

To reveal a card dramatically, after it has been chosen ① returned to the pack and controlled to the top ②, is to ribbon-spread the cards on the table ③. Push the cards over, face upwards, giving a rippling wave-like effect. During this movement change the position of your hand, freeing your thumb and forefinger ④, in order to secretly get hold of the chosen card which, of course, is at the end of the spread ⑤. Holding the chosen card, reverse the movement of the hand, rippling the cards back again and deposit the card on top of the spread, where it will lie undetected ⑥. Having reached the end of the spread, the spectator will not have seen his card. With a strong push, flip the cards over, face up, once again ⑦, which will propel the chosen card through the air, where it can be caught, face up, on the palm of the free hand ⑧. Ask for the name of the card and on being told, slam the card face up on to the table and dramatically point to it ⑨.



# JOKERS WILD

## EFFECT

This is a triple card location. The Magician uses three Jokers to help him find three chosen cards. The first two Jokers succeed in 'changing' into two of the cards, whilst the third Joker, after apparently failing, finds the last card in a most unexpected place.

## PRESENTATION

The performer announces that he will attempt the difficult feat of finding not just one, but three chosen cards.

Three spectators choose, remember and replace their cards. The Magician introduces his three 'secret assistants' — namely three Jokers. He partly inserts the first Joker face up into the face down pack, two or three times, in different positions, as if searching for the first chosen card. Suddenly he feels an 'electric shock', apparently through the Joker and claims that given a few moments and total darkness, the Joker will change into the card! The Joker is placed into the empty card case and the lid is closed.

The searching for the second card, with the second Joker, is similarly acted out, until the performer, once again feels an 'electric shock' This Joker is immediately placed to the bottom of the pack and the cards are turned face upwards on to the table, with the Joker showing. As this Joker also needs total darkness, the Magician places the card case on top of the pack, obscuring the Joker. The third Joker is placed at right angles across the card case (see Fig. 1, page 43).

The Magician now builds up the suspense (looking at his watch — pacing up and down, and anxiously looking at the cards), obviously waiting for something to happen. Finally he seems to sense that "something" has occurred.

He asks one of the spectators for the name of his card (say the Five of Clubs) and with a flourish turns the Joker, which was lying across the case, over on to the table — fully expecting to see the Five of Clubs! It is still the

Joker. The Magician looks surprised and makes the excuse that he probably had not given him enough time!

Asking for the second chosen card (say the Queen of Hearts) he reminds the audience that the Joker had been in full view until the case was placed on top of it and that he has not been near it since. He quickly lifts up the case, casually throwing it aside and reveals the Queen of Hearts — where the Joker had been! Once again he turns over the first Joker but it still has not changed to the Five of Clubs!! He turns it face down again, in disgust.

The last spectator is asked for the name of his card and when told (say the Four of Spades), the case is rattled to remind everyone that the Joker is still inside. The performer opens the case and slowly shakes out a card — back outwards. Just before it falls out completely, he flips the card over with the case — revealing the last chosen card (Four of Spades) — this too having changed from the Joker!

The Magician is determined to succeed with the first Joker and turns it over once again — still no luck. But the hand holding this Joker seems to be magnetically attracted to the case on the table. The performer appears to have difficulty in pulling his hand away and assures the Joker (!) that the Five of Clubs can not be in the case as it was empty. The Joker then 'guides' the Magician towards the top of the case and with a sawing movement separates the SAMPLE CARD, which is normally stuck to the case. Incredibly this turns out to be the Five of Clubs!

# JOKERS WILD

## PREPARATION

Carefully remove the "sample" card of the card case. Replace this by lightly sticking on a card, a duplicate of which you will have to force during the routine. Use a tacky glue, so that the card can be removed easily without tearing too much. Although if the card tears a little, it helps to make this part of the routine look more authentic.

Apply two strips of double-sided adhesive tape to the inside of the card case and two more to the outside of the case, on the opposite side to the sample card (see central illustration, page 43). Make sure that a pen or some other small object is lying on the table to casually rest the card case against — to stop the adhesive tape clinging to the table. It is also necessary to have three Jokers, but they need not necessarily match the pack.

## METHOD

Have three cards chosen by three spectators. One of the three chosen cards has to be forced, giving the performer a second and even a third chance should the first attempt fail. (A rare opportunity in magic!) The three cards are returned to the pack — one at a time. The first card is controlled to the top of the pack, the second card to the bottom of the pack, whilst pretending to shuffle the cards. The third card has been forced and is therefore known to the performer, allowing the spectator to return this card "somewhere into the centre of the pack" and to square the cards up himself — once again creating a rare opportunity in magic — allowing a chosen card to be so freely handled. Care must be taken that neither the top nor the bottom card are disturbed. When 'searching' for the first card with the Joker, after three or four attempts, pretend to feel an electric shock. Immediately place the Joker face upwards on top of the selected card which is, of course, face down on top of the pack. After the relevant patter about the Joker needing total darkness, double-lift the selected card, back to back, with the Joker and place the two cards into the empty card case, pressing the Joker firmly against the adhesive tape. Angle the card case so that the audience catches a glimpse of the back of the loose chosen card, just before closing the case. Rattle the case after closing it to prove the card is there.

As mentioned, the second card has to be controlled to the bottom of

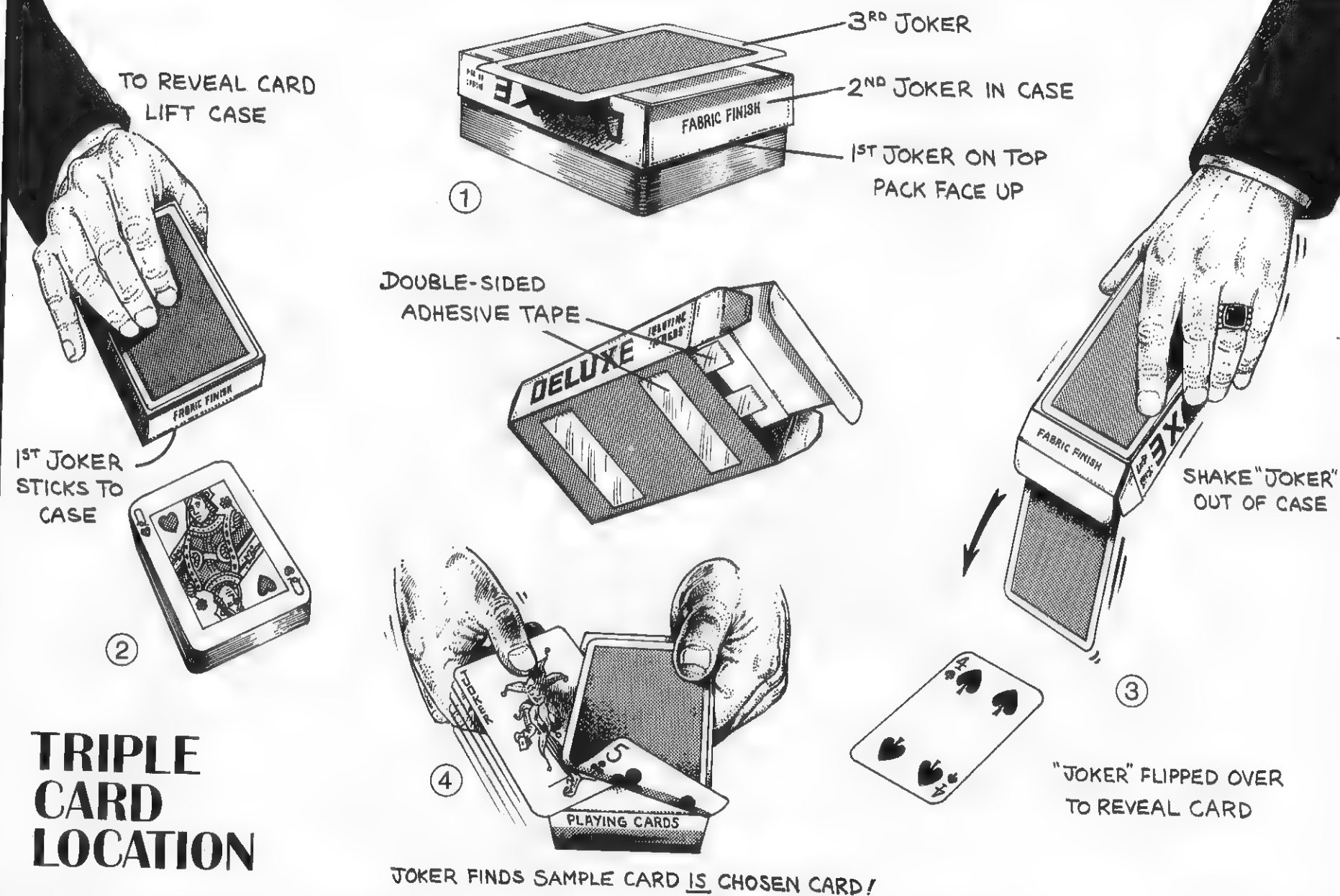
the pack. An easy way to do this is to secretly insert the middle finger behind the card after it has been returned to the pack and slide it out just before squaring the pack up. Repeat the business with the second Joker searching for the card as before, and after the 'electric shock' place the Joker at the bottom of the pack and immediately turn the pack face upwards showing the Joker, which is, of course, covering the chosen card immediately below it. Leave the pack on the table. When the card case is placed on top of the pack, use slight pressure so that the face up Joker will stick to the adhesive tape and reveal the chosen card as soon as the card case is lifted.

When shaking the first chosen card out of the case, care must be taken not to reveal the back of the Joker which is stuck to the underside of the case, although it would not arouse a great deal of suspicion, as most people would expect to see a sample card on the case. Care must also be taken to angle the case in order not to reveal the other Joker inside the case. It is more dramatic to shake the card slowly out of the case and just before it finally falls on to the table use the case to slip this card over face upwards.

The business of going continually back to the first Joker, which stubbornly refuses to change, makes good continuity during this routine. Acting out the 'magnetic pull' to the case and finally 'hawking off' the sample card from the case makes this routine highly entertaining.



# JOKERS WILD



# SITTING PRETTY

## EFFECT

This card effect is a combination of simple card control and psychological manipulation of the audiences minds. Although the magician seems to have been sitting in an armchair right across the room directing the procedure, a spectator finishes up sitting on a freely selected card.

## PRESENTATION

The magician asks a spectator to choose a card, to look at it, remember it and to replace it in the pack. He shuffles the cards, requesting the spectator to call stop any time he likes. When he does, the performer makes sure neither the top nor the bottom cards are known to anyone and places these on the floor in front of the seated spectator, who is requested to point to any other card and to place that between the two cards on the floor. The magician then makes his way across the room and seats himself in an armchair to direct the rest of the procedure from there, explaining that this is a remote control card trick. He requests that two of the three cards are turned over and it is found that they indicate the originally chosen card. One will be the suit and one the value of the card. The magician points out that there are two possibilities by combining these two cards. He requests the spectator to gather the cards together, shuffle them back into the pack and place it on top of his head, holding the pack with one hand! He is then asked

for the name of his card, and this confirms that indeed it was one of the two cards that had been discovered by the "locators".

The spectator is told that something unusual will happen when the magician counts to three. He is asked to slap the pack of cards with his free hand. He slaps the cards as requested. Nothing happens! The performer registers surprise and disappointment and explains, that the chosen card should have left the pack, gone through the volunteer's head and jumped out of his mouth! In fact, the magician believes that he has hit the cards rather too hard, so that the chosen card has left the pack, travelled through his body and he is now sitting on the card! In sheer disbelief the volunteer normally refuses to get up to look, but eventually curiosity will win and to everyones surprise he really is sitting on his originally chosen card! This card could have been previously signed, as no duplicate card is used.

Continued . . . .

# SITTING PRETTY

## METHOD

The chosen card need not be forced. The spectator has a completely free choice of card which, after it has been replaced, is controlled to the bottom of the pack so that the performer can glimpse it and then shuffle it to the top of the pack. Having seen the card, the performer states that he is going to shuffle the cards "like this" until the spectator calls stop. Whilst the magician is demonstrating how he is going to shuffle the cards, he actually looks for a card of similar value and controls this one to the top of the pack making the selected card second from the top. During the shuffling which follows, with the faces of the cards away from the spectator, the performer has 12 chances of stop being called at a similar suit to the chosen card. Most times it will be very easy to stop when the correct suit is at the bottom of the pack or somewhere where it can then be controlled to the bottom. The final position then, is that the chosen card is second from the top, with a card of the same value on top of the pack and a card of the same suit at the bottom of the pack ①. The performer asks the spectator whether he has any idea of the top card. As the spectator assures him that he does not know, the performer places this card face down on the floor some distance away from the spectator's chair, for reasons that will be obvious in just a moment. The spectator is asked to point to any card in the pack and to place it between the other two cards on the floor. Care should be taken to make sure that the two cards will be far enough in front of the chair to make the spectator have to rise a little in order to place the card in between the other two. At

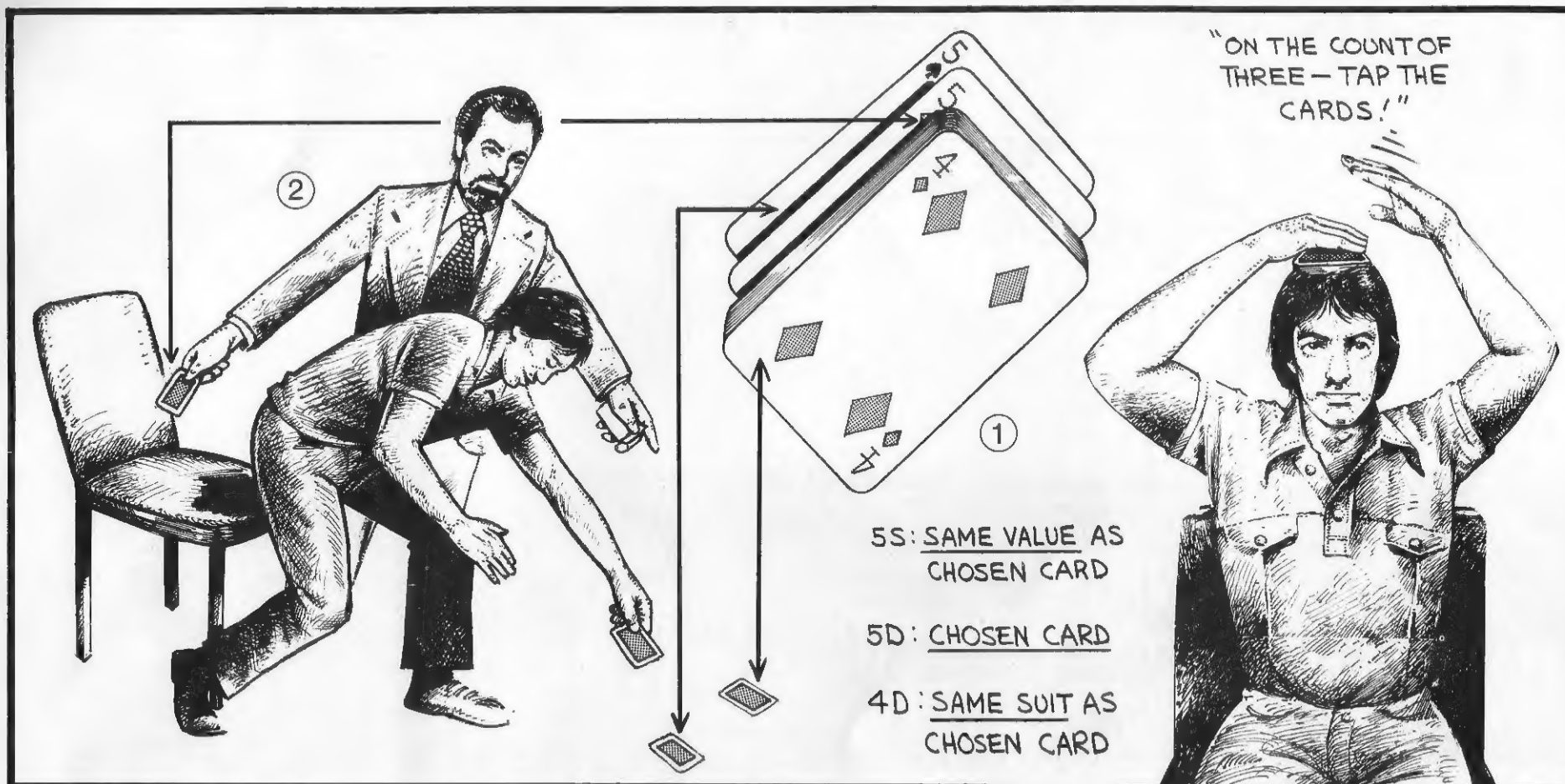
that moment the performer is standing slightly to one side of the spectator's chair, having palmed the top card (the chosen card) and actually drops this on to the chair behind the spectator's back as everyone's attention is drawn to the cards on the floor. It is important that the performer also looks at the cards on the floor and not at the chair ②. He hands the pack of cards to the volunteer and asks him particularly not to reveal the chosen card just yet, but to relax and sit back in his chair whilst he pushes the three cards nearer the spectator with his foot (!)

After the magician has settled himself down on the other side of the room, he requests that one of the three cards is turned face upwards. If this is the centre card, unknown even to the magician, he can then positively state that the other two cards, when they are turned over, will indicate the card that was chosen in the first place, i.e. one will be the same value and the other one the same suit. If one of the other cards is turned up the magician requests that one of the remaining two is picked up, until by "Magician's Choice" the spectator has either chosen or eliminated the two cards which will indicate his originally thought-of-card.

The rest of this routine is pure showmanship, but it is important to remember that it should be stressed that the second part of the trick has taken place whilst the performer has been sitting comfortably in an armchair, well away from the cards and has, therefore, conducted this incredible experiment by remote control.



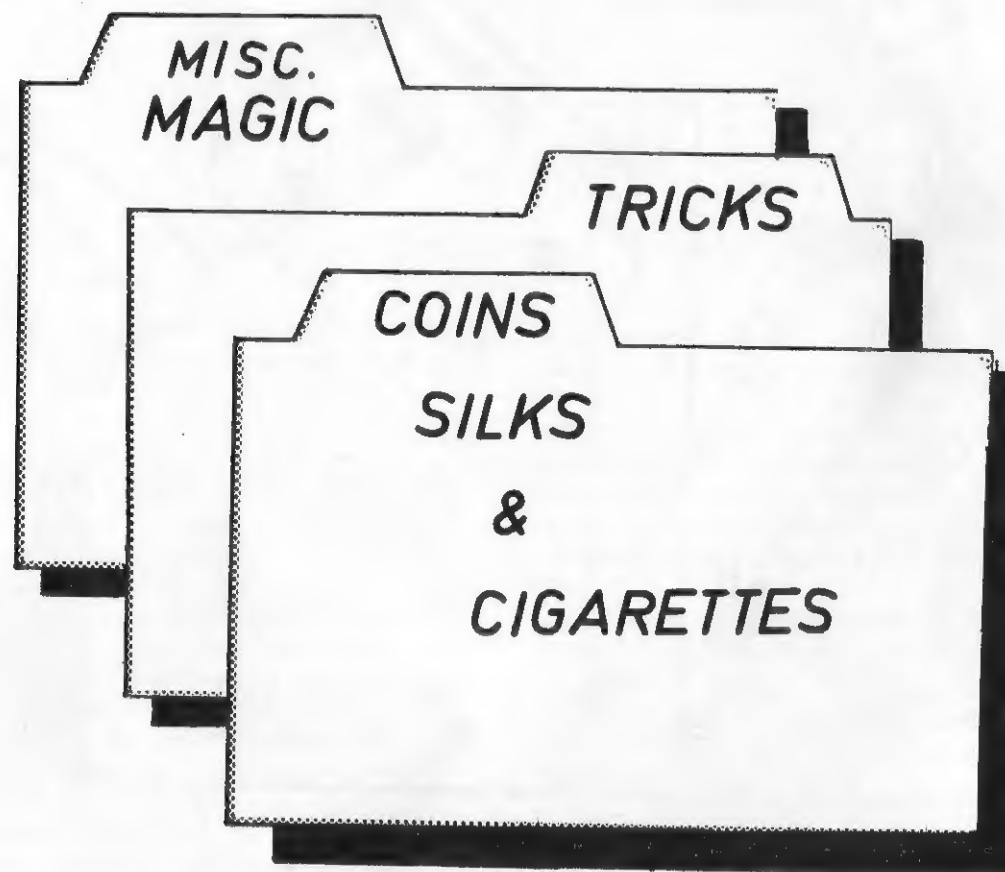
# SITTING PRETTY



## A Remote Control Card Trick



IN PREPARATION . . . . .  
**THE DAVID BERGLAS FILE NO. 2** containing



FURTHER FILES PLANNED . . . . .  
PRESENTATION (Close-up Cabaret & Stage) \* SLEEVING & POCKETING \* PSYCHOLOGICAL MAGIC  
MEMORY MAGIC \* PICKPOCKETING \* MIKE MAGIC (Magic & Microphones)